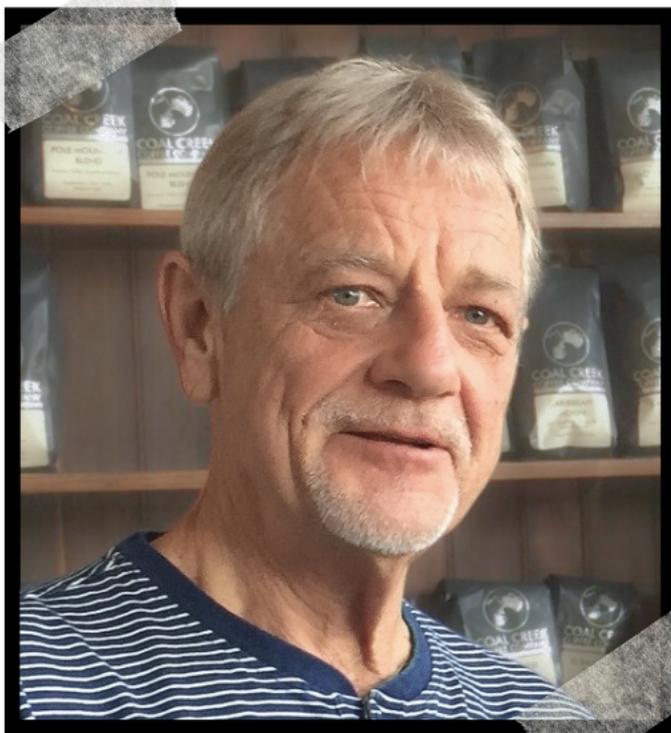




A CONCERT FOR LOWELL

Tuesday, October 21



presented by

Brightwork.
newmusic





Brightwork

Credo

Juhi BANSAL

Stacey Fraser, soprano

Monday Evening Concerts

Nothing is Real

Alvin LUCIER

Jonathan Hepfer, piano and teapot

Partch Ensemble

Three Intrusions

Harry PARTCH

"The Rose" (Ella Young, 1967—1956, Ireland/USA)

"The Crane" (Ki no Tsurayuki, 872-945, Japan)

"The Waterfall" (Ella Young)

John Schneider, voice & Adapted Guitar II

Erin Barnes, Diamond Marimba

Arman Gushchyan

time.fragment (U.S. Premiere)

Arman GUSHCHYAN

Mona Tian, violin

Micah Wright, clarinet

Todd Moellenberg, piano

The Industry

"Hive" from *STAR CHOIR*

Malik GAINES

libretto by Alexandro Segade

Kelci Hahn, soprano & company member

Jennifer Bewerse, cello

Marc Lowenstein, piano & music director

Piano Spheres

A Bird Came Down the Walk

Toru TAKEMITSU

Andrew McIntosh, viola

Vicki Ray, piano

Intermission

MicroFest

Fugitive Objects

Kyle GANN

Aron Kallay, piano

People Inside Electronics

another arcadia

Isaac Io SCHANKLER

David García Saldaña, voice

Cristina Lord, synthesizer

Isaac Io Schankler, accordion

Long Beach Opera

"Tu del ciel ministro eletto"

G.F. HANDEL

Anna Schubert, soprano

Todd Moellenberg, piano

Wild Up

hold still while the world turns

Andrew THOLL

Aperture Duo:

Adrienne Pope, violin

Linnea Powell, viola

Brightwork

Scorpio

Adam BORECKI

Adam Borecki, guitar

Stacey Fraser, soprano

Sarah Wass, flute

Brian Walsh, clarinet

Shalini Vijayan, violin

Maggie Parkins, cello

Aron Kallay, piano

Nick Terry, percussion



A Special "Thank You" to Karen Molleson for her input and guidance on this concert, to Alma Fernandez and Jason Heath for providing wine, and to Jenny Takamatsu for the baked goods.

Brightwork and Tuesdays @ Monk Space are grateful for the organizations who partnered with us on this concert:



Brightwork newmusic is generously supported in part by:





PROGRAM NOTES & LYRICS

Credo

Juhi BANSAL

A secular prayer in time of loss and grief, Credo sets a text by poet Neil Aitken about finding belief in something greater. Semi-improvisatory, ornamented, drawing on the style of Arabic church singing and religious recitations, the song conjures an atmosphere of faith and spirituality. This piece is a performance excerpt from the song cycle *The Lost Country of Sight*.

Credo

Not so much the world, but what it signifies,
last year's rain still sleeping in the deepest wells,
or cherry trees arched over stone walls. Yearning.
The earth bent around a weathered pine. Old stoves
tipped and sleeping, iron rusting into green. Forgetting.
God is always in the places I cannot reach, be He blackbird
or raven. Even the geese guillotining the sky mean something
to the girl laid down in weeds. Someone is speaking in darkness,
a voice like sorrow, something like tin, the sun, even in sin, even then
I believe.
All night, our prayers rise like dust. Our voices reach like seed for rain.



"Hive" from STAR CHOIR

Malik GAINES

libretto by Alexandro Segade:

DESCENDENT

telepathy

communicate

through thoughts

no more words

no more bad translation

we have evolved

telepathy

saner generations

to mad parents

adapted developed

telepathy

those humans born

who could survive

those microbes

who could live

in those humans

the lichen's allergy

developed telepathy

the spores share

the pictures

in human minds

across space-time

the archivist's memories

the farmer's skills

the architect's tools

all sharing telepathy

our bones hollowed

from gravity

our eyes shaped

by its force

our brains inhabited

we've changed to

telepathy

new species

in the same body

live together

all of us

the humans

the microbes

connected by

telepathy

the lichen on the land

fed by rainbow's water

lit by aurora's light

telepathy